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Where to shoot in Kansas City — page 8

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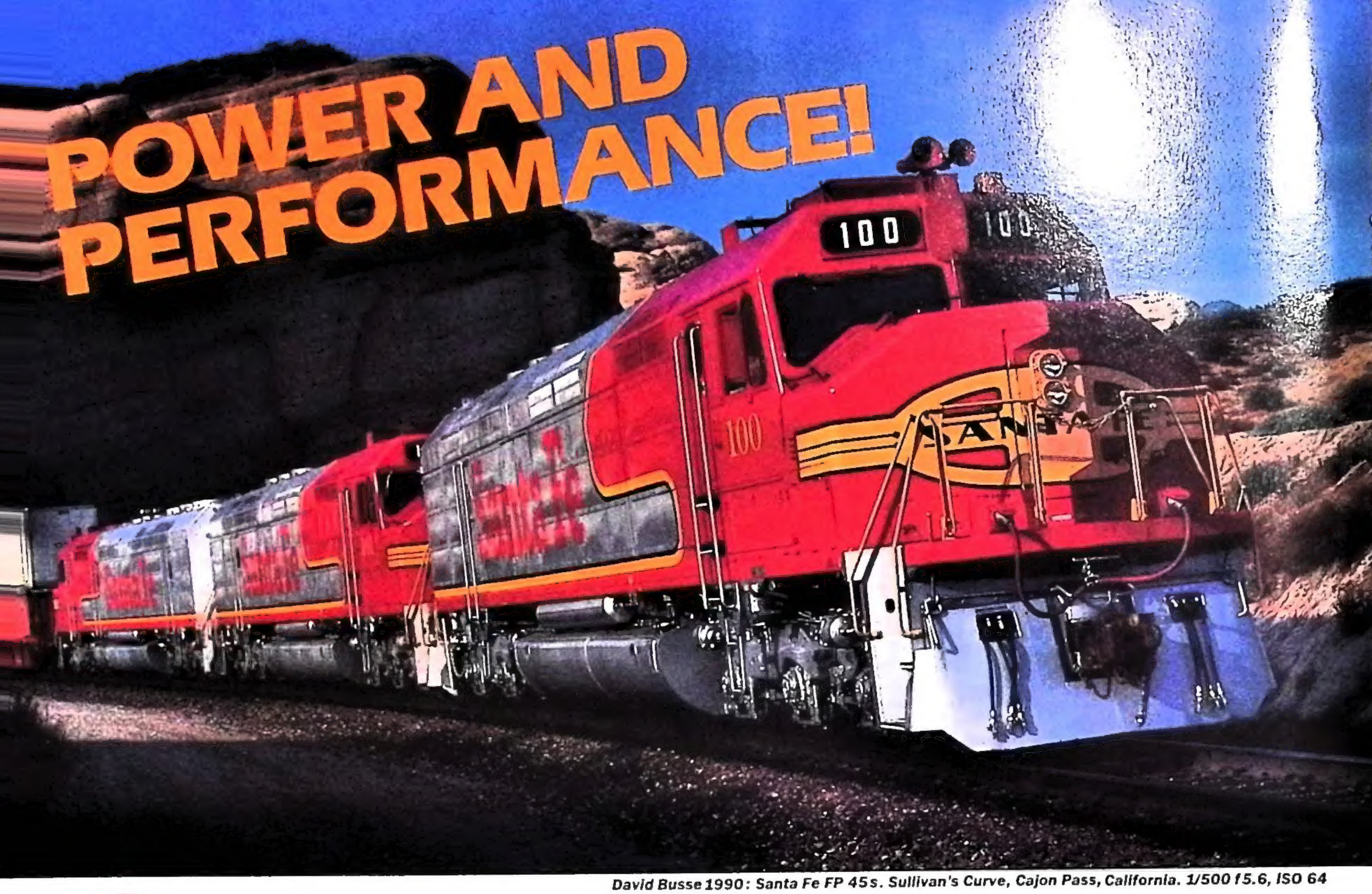

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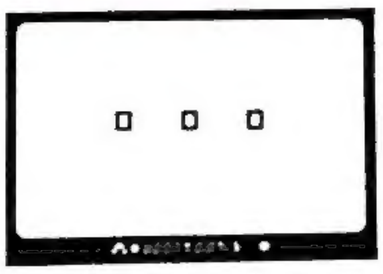

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CLASSIC BY LAKE CHAMPLAIN: Jim Shaughnessy captured the epitome of the Buck Dumaine/Bruce Sterzing era on Delaware & Hudson with this June 10, 1969, photo of train 34, the Montreal-New York *Laurentian*, passing Red Rocks behind Alco 16. The four ex-Santa Fe PA's highlighted their season on D&H, first of five eras covered in the pictorial tribute on pages 32-41.

ON THE COVER: Mike Schafer composed the famous Delaware & Hudson Alco PA's against fall foliage near Oneonta, N.Y., on a Binghamton-Albany (N.Y.) excursion in October 1973.

TRAINS ILLUSTRATED Paul D Schneider

VANTAGE POINT

TWO SIDES TO EVERY STORY

THOSE of you intrigued by the scope and color of big-city terminal railroading proceed directly to page 8 and immerse yourself in the 10 pages of T.I.'s first "On Location," debuting with Kansas City. But be warned: There's more to the story than meets the eye.

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The other side of our story is less practical than it is . . . well, emotional. Or subjective. Or whatever word you want to use to describe the *experience* of the K.C. railroad scene. "On Location" and the detailed road maps we recommend in the story's introduction can certainly help you find, say, Santa Fe Junction, but the excitement you feel when you spot a red fox crossing the web of tracks at the interlocking between trains is *your* experience, something that no amount of maps and photos can provide. We think you'll find that there are two sides of "On Location": what we give you to start with, and what you personally get out of it.

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1) MIKE ABALOS *used a 300mm lens to nail Soo Line train 221 near Knoche Yard in April 1991. "I like cityscapes," says Abalos, "and with a train coming at you on this curve, you get a good part of the city skyline in the background."*

ON LOCATION
KANSAS CITY

WHEN it comes to describing Kansas City's attributes as a train-watching spot, photographer Tim Hensch can sum up the city in four words: "Very compact, easy access." The old blues tune "Sweet Home Chicago" may be apt if you're talking about *the* U.S. railroad capital, but when it comes to variety and volume of trains concentrated in a relatively small area, the song you want is Wilbert Harrison's "Kansas City." "You can see every railroad in Kansas City within a 5-mile radius," says Hensch. "In Chicago, you have to pick one spot and concentrate on it, because going all over to catch a variety of railroads takes too much time."

The metropolitan Kansas City area of 1.8 million is made up of two Kansas Citys—one in Kansas, one in Missouri—plus their suburbs. To railroaders, Kansas City is a gateway, a meeting place between East and West where railroads originate, terminate, and connect to interchange traffic. Even after a half dozen railroad mergers and acquisitions in the last decade alone, Kansas City is served by 11 railroads: Amtrak, the national passenger railroad; Santa Fe, Union Pacific, Burlington Northern, Southern Pacific (including subsidiaries Cotton Belt and Rio Grande), Norfolk Southern, Kansas City Southern, Soo Line, and Chicago & North Western, all of which are Class 1 carriers; Gateway Western, a regional railroad; and Kansas City Terminal Railway, a terminal switching and transfer company jointly owned by all the aforementioned freight railroads except KCS and Soo.

For the train-watcher, much of what's interesting in Kansas City is bordered on the west by Santa Fe's sprawling Argentine Yard; on the north by two yards in North Kansas City, Mo. (BN's Murray and NS's Avondale); on the east by the east end of KCT at Rock Creek Junction; and on the south by the KCT main line. This corresponds roughly to the area covered in this, the first installment of "On Location."

Herein is contemporary Kansas City railroading as seen through the eyes of several talented photographers. Curious how one of them got his shot, or wondering how to get the same shot yourself? Captions explain how, when, where, and why the shot was taken. For more information on the "where," simply match the number of the photograph to the number on the map (page 12). More specific information on a location can be found in a detailed map of the greater Kansas City area, such as those published by the American Automobile Association and Rand McNally. Who knows, by the time you're through you may even find yourself echoing Wilbert Harrison's refrain: "Kansas City, here I come."—*Paul D. Schneider.*

TRAINS ILLUSTRATED: Paul D. Schneider.

VANTAGE POINT

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2) DAN MUNSON was in the right place at the right time to shoot this westbound Santa Fe train lit by the setting sun and framed by a dark, stormy sky in January 1991. Lens: a 100-300mm zoom set at 200. Location: the west end of Argentine Yard at an operator-controlled location known as Turner. "It's easily accessible," says Munson. "There's lots of action. There's some clutter, but mostly it's just cantilever signal bridges, which I've heard are being phased out on Santa Fe and replaced with signal masts."

3) *WHAT does Munson like about KCT's Santa Fe Junction, the location of this 300mm shot of Santa Fe train 188 (above) made in December 1990? "You see so much traffic through there, so much variety. And I like the structures, especially the bridge over the Kaw River." There's less variety at Santa Fe's Turner (4) where Abalos shot Santa Fe's 195 train (below) in April 1991 with a 35-105mm zoom. Abalos recommends it as a good place to watch yard moves and road freights making pick-ups and set-outs. "Turner can get quite congested at times, allowing you to get more than one train in your shot."*

KANSAS CITY

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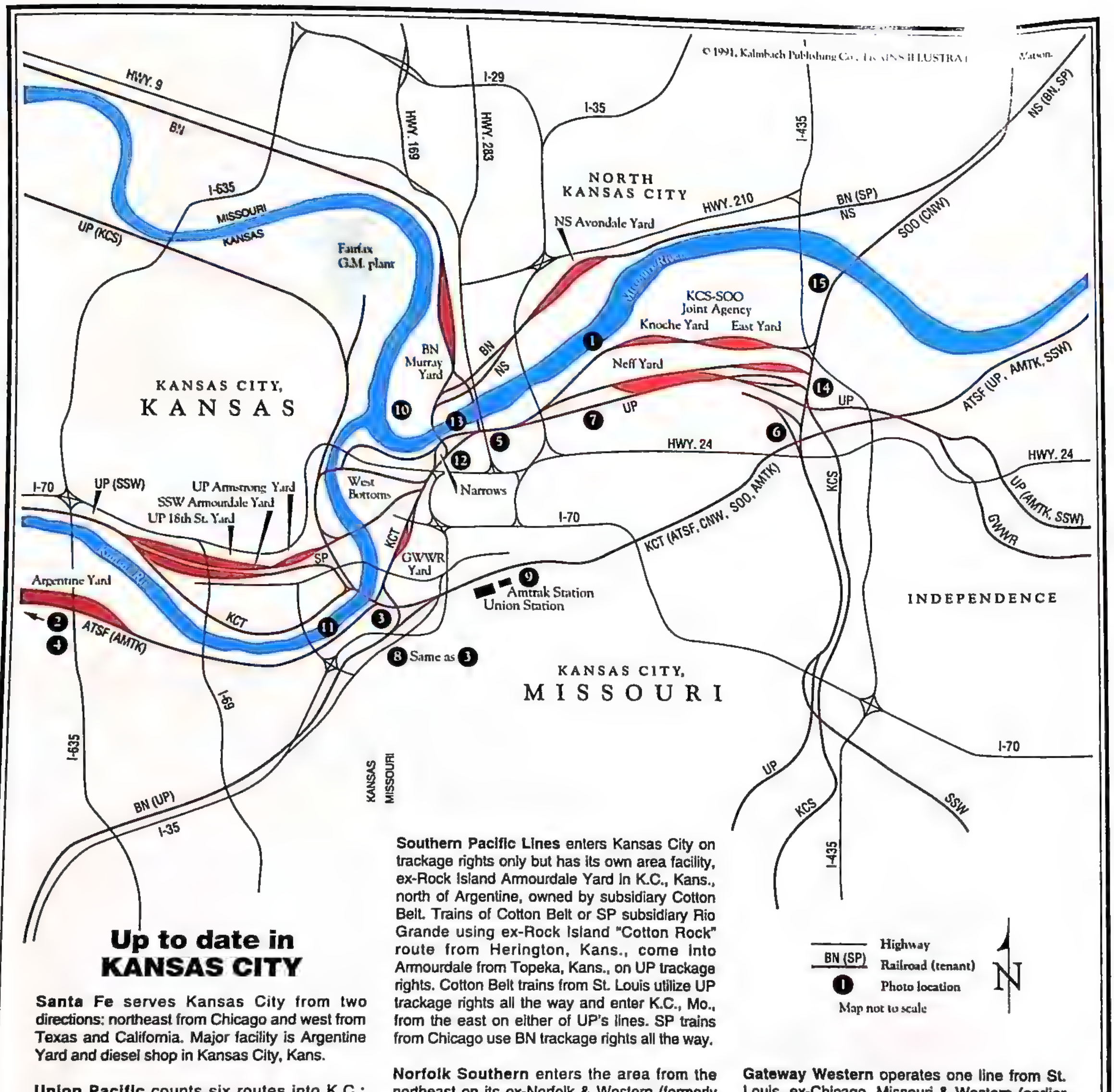

Up to date in KANSAS CITY

Santa Fe serves Kansas City from two directions: northeast from Chicago and west from Texas and California. Major facility is Argentine Yard and diesel shop in Kansas City, Kans.

Union Pacific counts six routes into K.C.: Original UP from the west (Topeka, Kans., from Denver and from North Platte, Nebr.); ex-Missouri Pacific from the north (Omaha); two ex-MP route options from the east (St. Louis, splitting at Jefferson City, one via Independence and the other into K.C. on Santa Fe trackage rights); ex-MP from the south (Texas and Arkansas); and ex-Katy from the southwest (Dallas-Ft. Worth), over BN trackage rights from Paola, Kans., into K.C. Major yard is Neff, in eastern K.C., Mo., plus Armstrong in K.C., Kans.

Burlington Northern has three main routes into the city: Ex-Chicago, Burlington & Quincy (CB&Q) from the northwest (Omaha and Lincoln, Nebr.); ex-CB&Q from the northeast (Chicago and Galesburg, Ill.); and ex-St. Louis-San Francisco (Frisco) from the south (Springfield, Mo.). Major facility is Murray Yard in North Kansas City, Mo.

Southern Pacific Lines enters Kansas City on trackage rights only but has its own area facility, ex-Rock Island Armourdale Yard in K.C., Kans., north of Argentine, owned by subsidiary Cotton Belt. Trains of Cotton Belt or SP subsidiary Rio Grande using ex-Rock Island "Cotton Rock" route from Herington, Kans., come into Armourdale from Topeka, Kans., on UP trackage rights. Cotton Belt trains from St. Louis utilize UP trackage rights all the way and enter K.C., Mo., from the east on either of UP's lines. SP trains from Chicago use BN trackage rights all the way.

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Soo Line (ex-Milwaukee Road) and Chicago & North Western (ex-Rock Island) enter Kansas City together from the northeast (the former from Davenport, Iowa, the latter from Des Moines) on C&NW's ex-RI "Spine Line." Soo shares Knoche Yard with KCS; C&NW, which abandoned its ex-Chicago Great Western K.C.-Des Moines line, has no yard of its own, instead delivering directly to its connections.

Gateway Western operates one line from St. Louis, ex-Chicago, Missouri & Western (earlier Illinois Central Gulf, formerly Gulf, Mobile & Ohio), which enters from the east. GWWR, allied with Santa Fe, uses the latter's Argentine Yard.

Amtrak has no lines of its own in Kansas City. It operates six trains a day: the Chicago-Los Angeles *Southwest Chief* on the Santa Fe, and two trains each way to and from St. Louis over UP's line through Independence. Amtrak operates out of a new two-level depot just east of the old Union Station, which now stands vacant.

Kansas City Terminal Railway's main function used to be switching Union Station and local industries; now it serves as a means of connecting its owner (and other) railroads within the city. It owns 125.20 miles of trackage, much of it dotted with interlocking towers closed in favor of dispatcher-controlled CTC. KCT owns eight EMD switchers, utilized for local freight work.

KANSAS CITY

5) TIM HENSCH *braved the rain for this shot of a Soo Line switcher working the joint KCS/Soo industrial branch on the north side of downtown. "The train was stopped while the crew was at dinner. I used a tripod and Kodachrome 64 film and took three different shots, all at f4, using the ambient light." This frame was exposed for five seconds.*

6) KEITH WILHITE *took a grave approach to this shot of a Norfolk Southern train rolling through Sheffield interlocking in August 1990. "I set up my tripod in a nearby cemetery," he explains. "I park and bring a lawn chair, set up on the grass with my 300mm telephoto lens, and wait for the next available train. It's a very peaceful setting."*

7) WILHITE *describes this photograph of Union Pacific Extra 6087 East strolling into Neff Yard on July 1990 as an otherwise ho-hum shot except for the General Mills grain elevators looming in the background. "I just happened to be in the vicinity," he admits. "I was on an access road that runs along the south side of the tracks and shot the train."*

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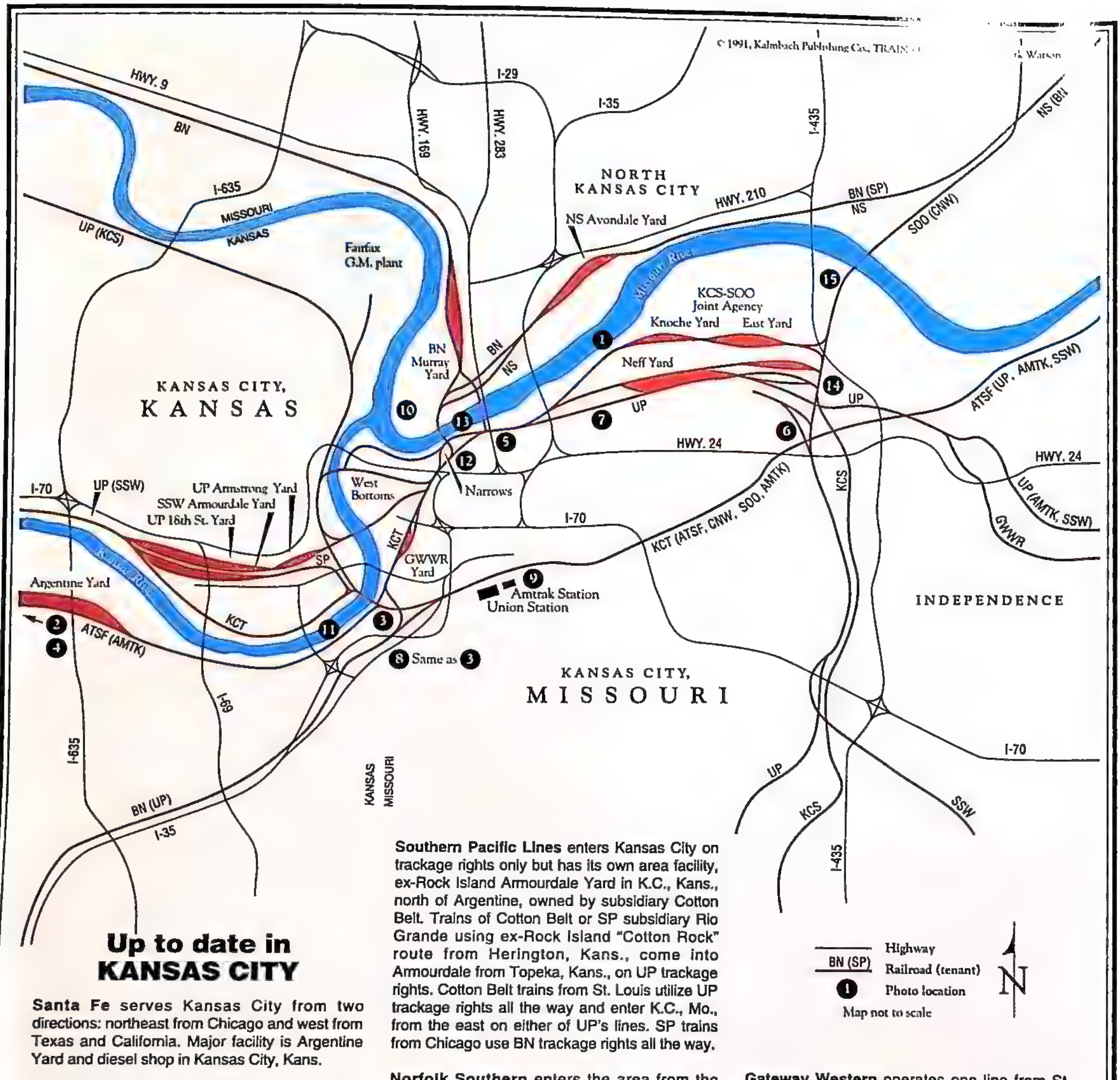

Highway
BN (SP) Railroad (tenant)
1 Photo location
Map not to scale

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8) MOST of Santa Fe Junction is visible in this 200mm shot of an eastbound Cotton Belt train taken from the bluff southeast of the crossing in August 1985. "I like this shot because it shows so much detail and clutter," says Keith Wilhite. The challenge here: working around the foliage that grows up on the bluff and can sometimes obstruct your photographs.

KANSAS CITY

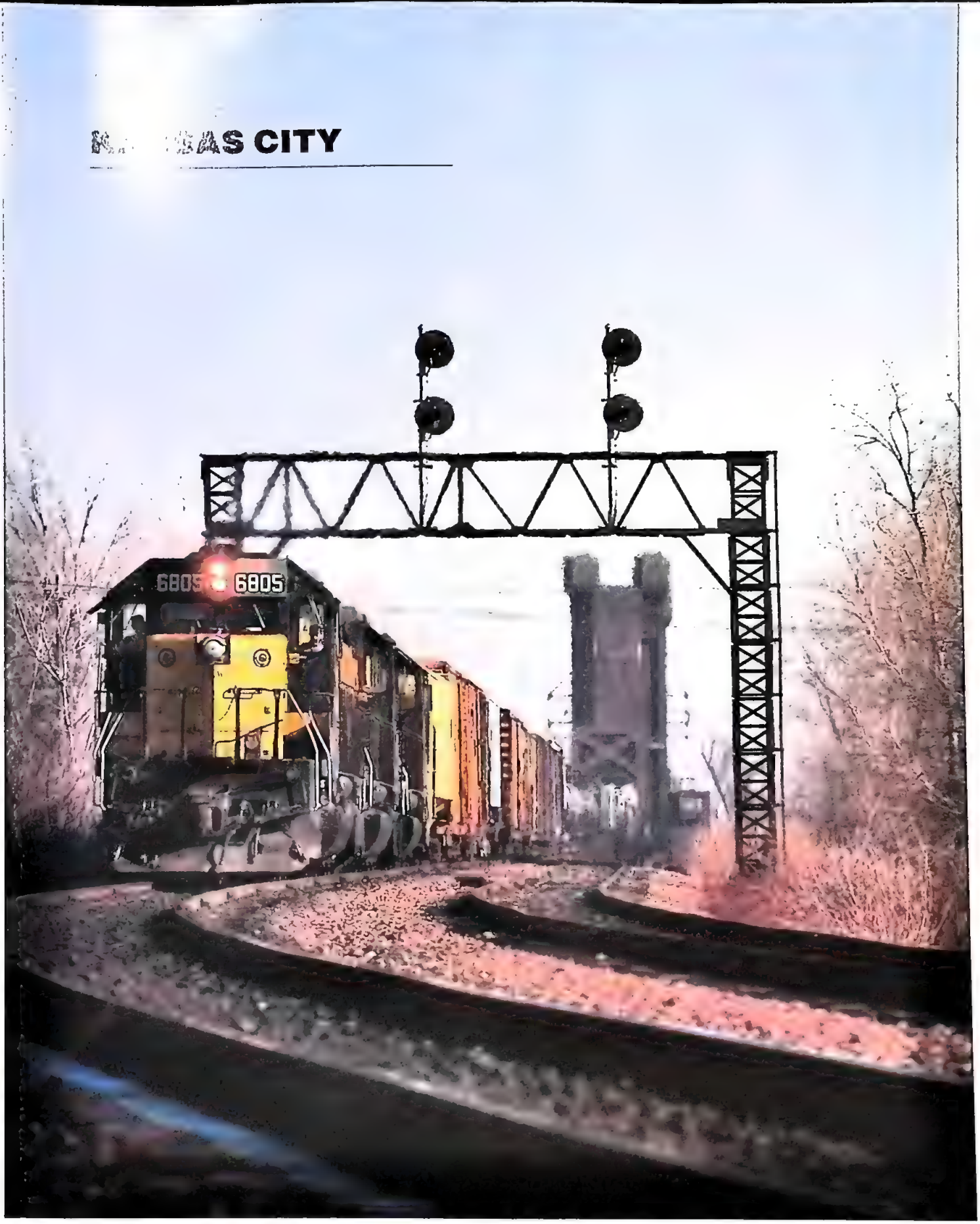
9) MUNSON stood under the Broadway Street bridge to get this 300mm shot of a Gateway Western train stopped just east of Union Station in September 1990. "This location reminds me of something I'd see in MODEL RAILROADER," says Munson. "Those brick buildings and rusted rails look like someone's neat model railroad."

10) BACKLIGHTING enhances this shot of a Burlington Northern unit coal train bound for KCS's Knoche Yard in December 1990 (above right). "I didn't have to do much in the way of exposure other than underexpose the shot for impact," says Munson. (11) A gray day with snow cover made for tricky lighting on this shot of an eastbound Santa Fe train with run-through Conrail units (right), so Munson bracketed his shots (varied the exposure slightly from what his built-in light meter told him was the proper setting) to be sure of exposure.

12) MIKE DANNEMAN used a 50mm "normal" lens to shoot this KCT switch job shoving cars through Old Union Station interlocking at "the narrows" in September 1990. "I like this kind of urban setting," says Danneman, who stood on a lightly used street overlooking the spot. "And lots of trains funnel through here."

14) DAVE INGLES hadn't shot trains in Kansas City for 15 years when he rolled into Air Line Junction in October 1989 and shot this Soo Line yard job sidling up to a loaded Kansas City Southern unit coal train waiting to go south. "When I go to a city I look first for railroads I can't see at home," says Editor Ingles. "In Kansas City, that's KCS."

13) THE spectre of Union Pacific merger partner Missouri Pacific reveals itself in the form of a UP GP15-1 still cloaked in its original Mopac paint scheme. Photographer Mike Danneman heard the unit's non-turbocharged EMD engine long before he shot it pulling a transfer train east of Burlington Northern's Hannibal Bridge in September 1990. He used a



15) MUNSON sees something heroic in this shot of a southbound C&NW freight rolling off the Truman Drawbridge in January 1990. "That tall Rock Island signal bridge (this was Rock's K.C.-Twin Cities main until C&NW bought it after the Rock's demise in 1980) and the mammoth drawbridge itself shows the strength of railroading. It proves that we can build something that will last for generations."

The best two weeks of the year

In search of fall color in the South

DOUG KOONTZ

THE editorial mention in Issue No. 3 of T.I. (December 1989) of fall-color photography struck a nerve. Between my newspaper job and train photography, I normally shoot twice as much black-and-white film as color . . . except during fall color season. That's when I put down the camera with the black-and-white and don't look back. In my opinion, this time is the best two weeks of the year. On occasion, I have taken a week of vacation time to shoot the fall colors in the Appalachian Mountain region. Why travel up to Pennsylvania to Horseshoe Curve or Sand Patch Grade when the Southeast has Blue Ridge, White Oak, and Duff Mountain and the New River Gorge to offer?

This 35mm slide was taken within 10 miles of my apartment in Danville, Va., offering proof that good train photography need not require an expensive trip. In north central North Carolina, just two miles from the Virginia line at Pelham, a rural postman making a stop in his red Volkswagen beetle gets an earful of Norfolk

SOUTHERN
X338

FALL COLOR

Southern's northbound train 248, the Atlanta-Alexandria (Va.) RoadRailer, as it approaches a grade crossing on October 9, 1989, behind GP50 7021. Crews on NS have nicknamed these trains "roadrunners," after the famous Warner Brothers cartoon character. In just a few weeks, the winds that have coated the ground with fallen leaves will transform the landscape into a barren winter scene.

Just two miles to the north, two big General Electric units are keeping the slack stretched on southbound intermodal hotshot 173 as it crosses the border at Stateline, Va., in 1987 (above). The lead C30-7 is in North Carolina, while the trailing C39-8 is still in the Old Dominion. Train 173 operated out of Potomac Yard in Alexandria to Atlanta until September 1988, when it was replaced by a run-through off Conrail as Norfolk Southern and others downsized operations at Richmond, Fredericksburg & Potomac's "Pot Yard."

Moments after the head end passes, the Southern caboose flashes into view, its tailwind rustling the trees (left). Until June 1988, Virginia required a caboose on every train, the last state with such a law. Since then, cabooses on road freights hereabouts are rare.

Southern Railway territory is synonymous with undulat-

FALL COLOR

ing terrain. Traveling up, down, and around at the same time, northbound NS Atlanta-Alexandria intermodal train 222—referred to as "the deuces"—charges past waiting SD40-2 3296 and the four units leading train 127 at Edgewood Street in Danville, Va., in fall 1986. The crew on 127, a Roanoke-Linwood (N.C.) run implemented after the 1982 Norfolk & Western-Southern merger, has a trackside seat to the action. Before 222 showed up, 127 suffered the indignity of being run around by hotshot 173—decisions all made by dispatchers hundreds of miles away.

Up on CSX Transportation's railroad in West Virginia, fall colors are as legendary in the New River Gorge as they are in New England. Each October, CSX road freights have a few passenger specials competing for the attention of visiting photographers as well as the dispatchers on the former Chesapeake & Ohio main line. Operated every fall by the C.P. Huntington Chapter of NRHS, the four weekend excursion trips are a popular way to see the colors within the remote gorge. In October 1987 at Quinnimont, at the eastern edge of the gorge, manifest Extra 7270 East has stopped to work the small yard strung along the river. After setting off a couple of cars, the three-unit consist has recoupled to the train and performed a quick brake test. That completed, the lead GE unit, in Seaboard System livery, and its two EMD companions are smoking ever so slightly as they raise a cloud of sand in starting uphill and on their way. ■

7270
7270

Shore Line reflection

MY goal in life is to become a railroad artist," says 50-year-old commercial artist Paul Adams. For 30 years he's worked as a product illustrator for McNamara Associates, an art studio in Brighton, Mich., drawing product cutaways for automobile industry clients. For the last three years, though, he's incorporated his love of trains into his work.

Adams grew up on the Grand Trunk Western in East Detroit and admits a particular affection for "the Trunk." In the summer the budding artist would accompany his parents to their cottage in East Tawas, Mich., where he'd get to see the Detroit & Mackinac. "I drove them nuts over the years," says Adams with a chuckle. "Anytime I saw trains it was 'Stop!' time."

Adams, a self-taught artist, paints with watercolors. First he studies the subject he wants to paint, figuring out things like the subject light and background. Then he pencils in a rough outline of the painting on illustration board. To achieve a tight, realistic look he touches up his paintings with an airbrush. "Airbrushing helps me enhance the colors," he says. "It makes the painting look even better than a photograph." Case in point: this remarkably realistic rendition of GP7's of the Detroit & Toledo Shore Line, a small Class 1 railroad connecting its namesake cities and absorbed in October 1981 by Grand Trunk Western. Adams admits that the painting took more than 100 hours to execute, but for an artist who loves trains, it was time well spent.

—Paul D. Schneider.

50
DTS
50
DETROIT & TOLEDO SHORE LINE
41

H.W. PONTIN took an "engineman's holiday" and photographed the Boston section of the Wolverine *(above) as it roared through Weston Park Siding behind a B&A 4-6-4.*
W.J. PONTIN climbed a signal mast to shoot Great Northern 2-8-8-0 2005 departing westbound from Whitefish, Mont.

THE PIONEERS

H. W. Pontin

and his Rail Photo Service

RAIL PHOTO SERVICE
301 - 302 SHERMAN BUILDING
93 MASSACHUSETTS AVENUE
BOSTON 15, MASS.

THANKS to easy access to railroad magazines, books, and slide shows, the contemporary railroad photographer shouldn't have much trouble finding an outlet for his work. Editors, slide collectors, program chairmen . . . they're all clamoring for material. Nobody's getting rich, but the market provides enough incentive to cause even the most casual weekend shooter to crank roll after roll of slide film through the camera.

Imagine, then, what it must have been like for the railroad photographer of 50 or 60 or even 70 years ago. Every weekend he would visit his local roundhouse or take a streetcar out to the edge of town, set up his bulky view camera and tripod, and come home with another batch of black-and-white negatives. Over time the negatives piled up in his attic. Maybe he would send a photo to tried-and-true *Railroad Magazine* once in a while, or, after 1940, take a shot at that newsstand newcomer, TRAINS. Maybe he had a handful of friends with whom he could trade negatives and prints. Mostly, though, he toiled in obscurity.

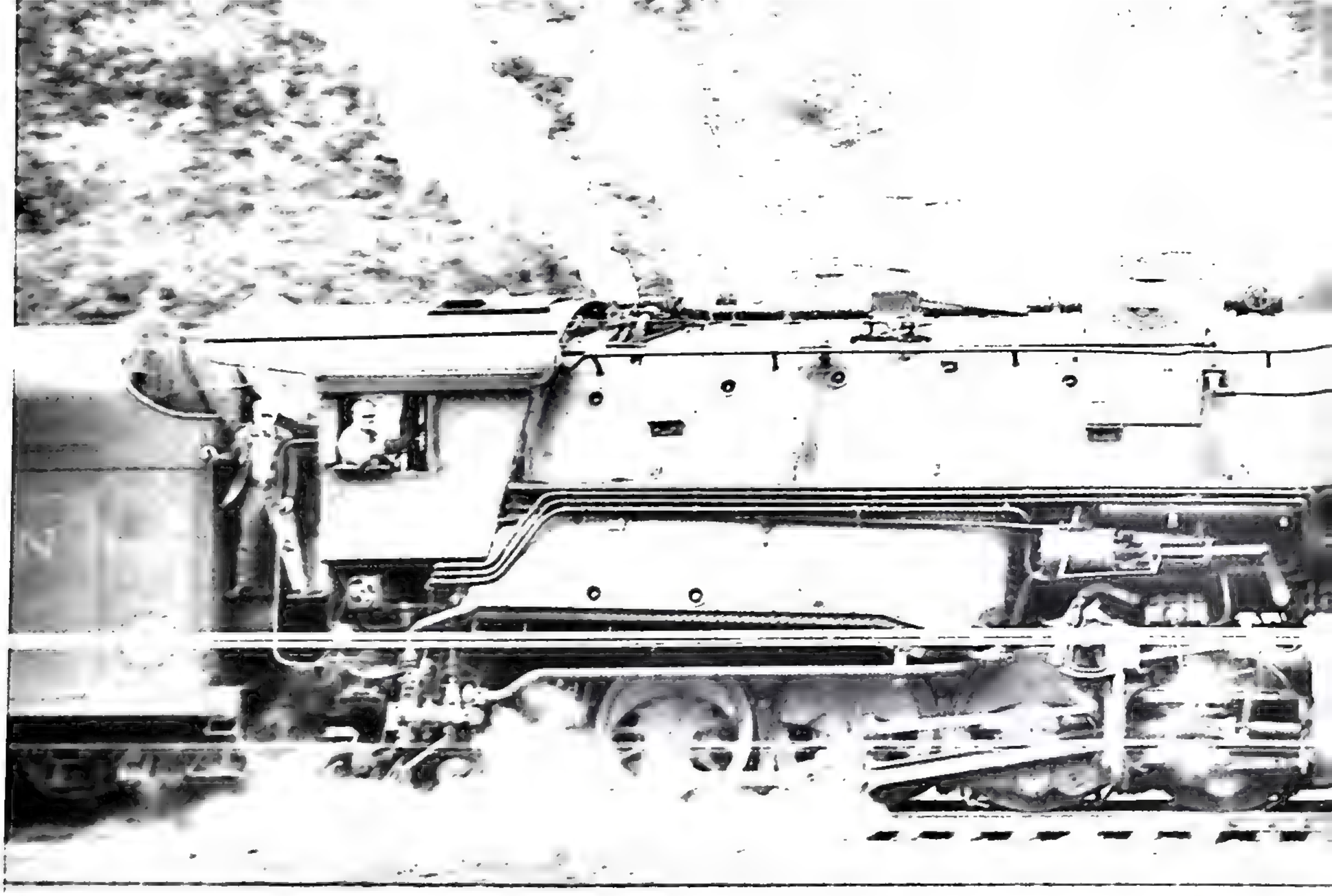
Into this void stepped H.W. "Jack" Pontin, an engineman with New York Central affiliate Boston & Albany (B&A) and an avid amateur photographer. Pontin was born in England in 1893, moved to the U.S. when he was a small boy, and went to work for New York Central in 1913 at age 20. A railroader to the core, he stayed with B&A and NYC until retirement in 1958 and gained a reputation as a colorful chronicler of life aboard steam locomotives. But as much as he loved riding the seatbox of a B&A 4-6-4 as it pounded through the Berkshires, Pontin reserved plenty of energy for his photography. Most of his work centered on New England and the Northeast, especially his beloved B&A, but he also traveled throughout North America, sometimes with his photographer son, William J. Pontin. The elder Pontin was among the first to move beyond the strictures of roster photography, focusing instead on the action shot. Pontin drew admirers. In his pioneering book "High Iron" (D. Appleton-Century, 1938), author and photographer Lucius Beebe, himself an *auteur* in the field, described Pontin as "among the ranking locomotive photographers."

Jack Pontin's legacy would be secure if measured only by the quality of his photography. But he wanted to share his avocation with others. The result was Rail Photo Service (RPS), created by Pontin in 1917 and initially called, simply, "Railroad Photos." Pontin set up RPS to act as a clearing house for negatives and prints and to serve as an all-purpose "railroad photography institute" for newcomers who wanted to learn more about the craft. (He also helped found the Railroad Enthusiasts in Boston in 1934.)

RPS was supposed to be a business, but associates recall that it was run more like a club. Certainly Pontin had grandiose ideas; his letterhead for a time listed a lab technician named "Don Ramsey," but some photographers report that Ramsey was really Pontin himself. In essence it was a one-man show. Yet Pontin had tremendous influence, as rail historian and RPS staffer Eugene E. Huddleston recalls. "When I was a teen in Russell, Kentucky, Pontin became a sort of mentor," says Huddleston, co-author of "C&O Power" (Alvin F. Staufer, 1965). "I attended their convention in Chicago, concurrent with the Railroad Fair in the summer of 1948 or '49, and there I met Warren Fancher, Frank McKinley, Stanwood Bolton, Ben Cutler, and other leaders of the group. It was really something."

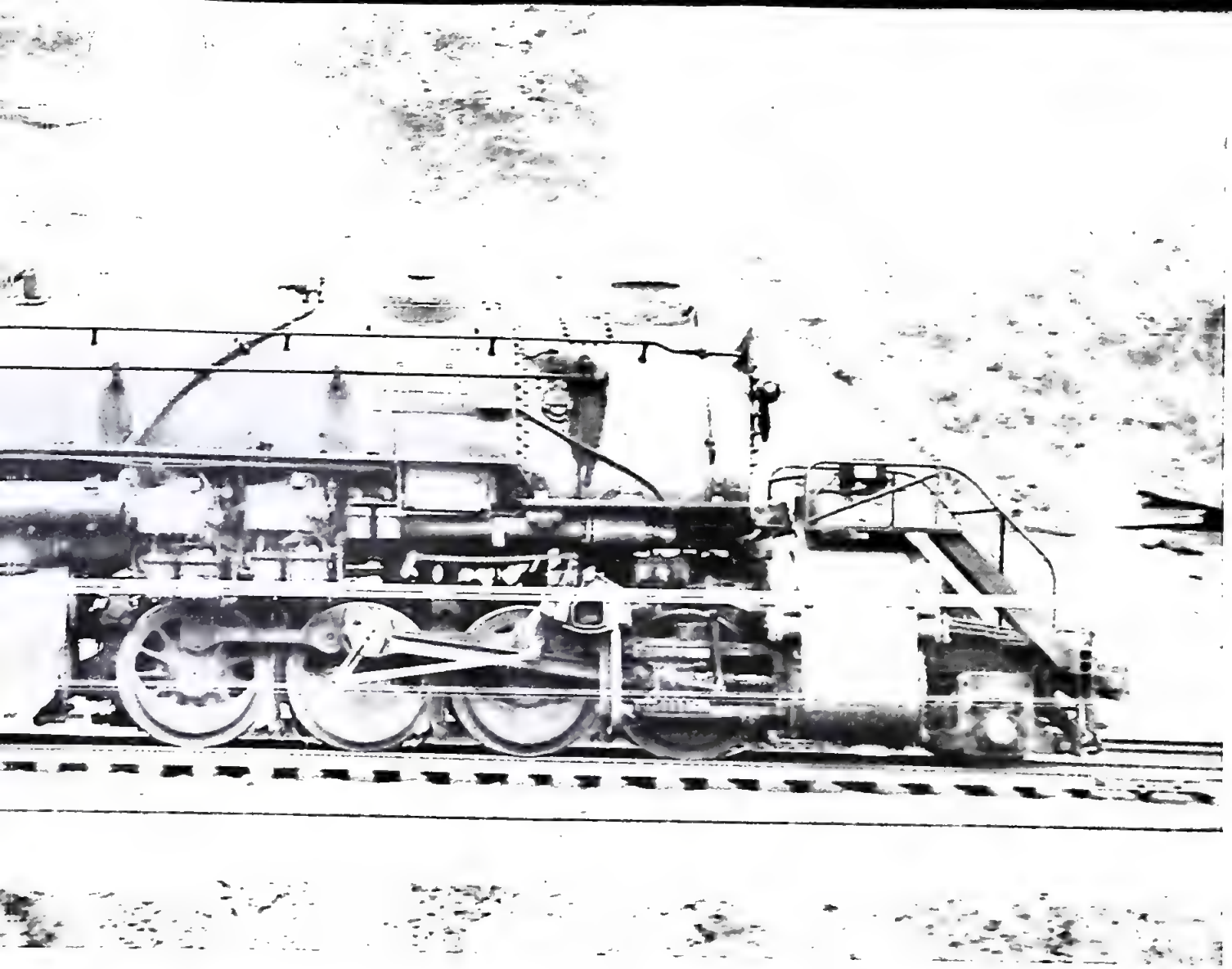
By the late 1940's RPS had become a formidable organization, with perhaps thousands of negatives on file representing scores of photographers. Some of Pontin's "staff," as he called them, went on to become big names in the field, men such as Cutler, Fancher, Bolton, and Don Wood. Others remained less well known. But all of them were good. Any editor who pulled a print marked with the big, blue "Rail Photo Service" stamp could count on a sharp, crisp, artfully composed photograph.

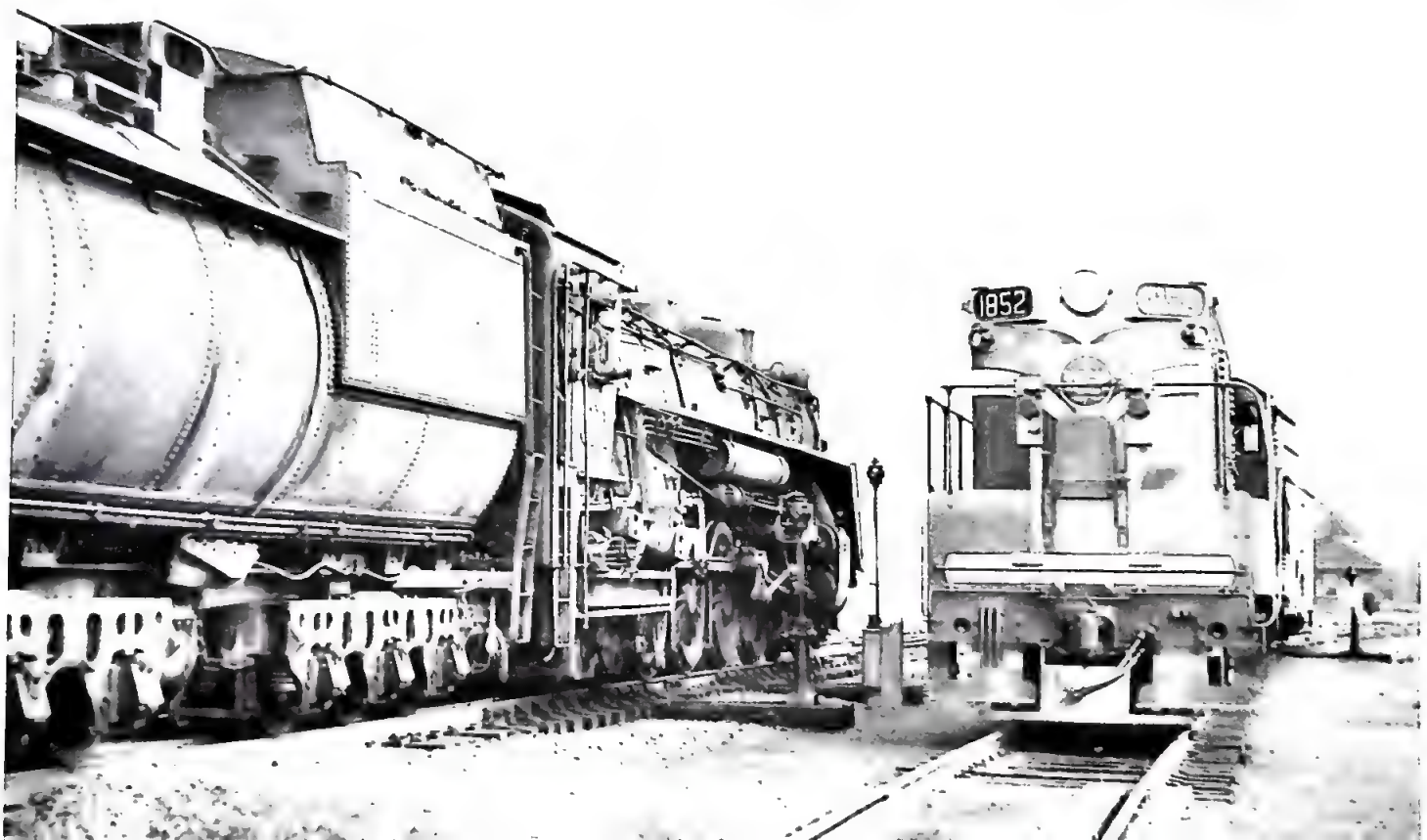
Although Rail Photo Service soldiered on into the 1960's, the organization lost its momentum as steam disappeared, color intruded on black-and-white, and the railfan hobby blossomed with new magazines, new products, new clubs, and other opportunities for photographers to promote their work. Eventually the huge RPS negative collection was broken up. Some RPS photographers retrieved their own negatives, but large portions of the files were acquired by individual collectors or organizations such as the Chesapeake & Ohio Historical Society and the Railway Negative Exchange of California. Pontin eventually gave up most railroad photography. He died December 27, 1973, in Waterville, Maine, at age 80. But his legacy is assured, its importance symbolized, perhaps, by Pontin's own heroic photograph of B&A 4-6-4 619 roaring through a curve at Weston Park siding, 15 miles out of Boston, with the westbound *Wolverine*.—*Kevin P. Keefe*.



RAIL PHOTO SERVICE

BEN F. CUTLER paced a Norfolk & Western Y6 2-8-8-2 (above) from the highway as it climbed through Elkhorn Gorge in West Virginia with a coal train. T. WOOD photographed a speeding Missouri Pacific way freight (left) as the engineer of its 2-8-2 leaned out to grab train orders at Sandy Hook, Mo. G.C. COREY portrayed two generations of Canadian National motive power (right) as a Confederation 4-8-4 met up with a Fairbanks-Morse-design H16-44 at Coteau Junction, Quebec, junction of CN's Ottawa and Toronto main lines.

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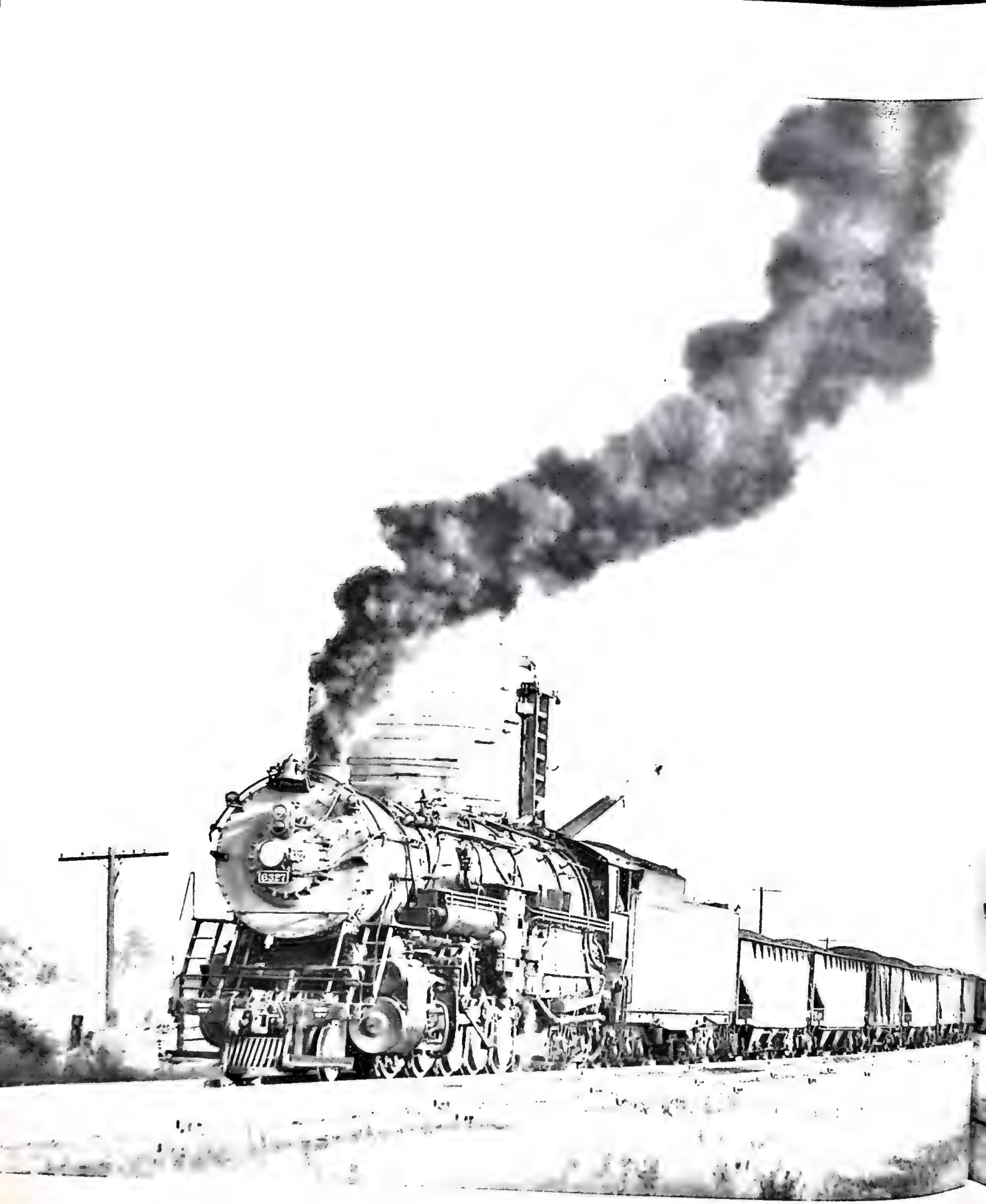
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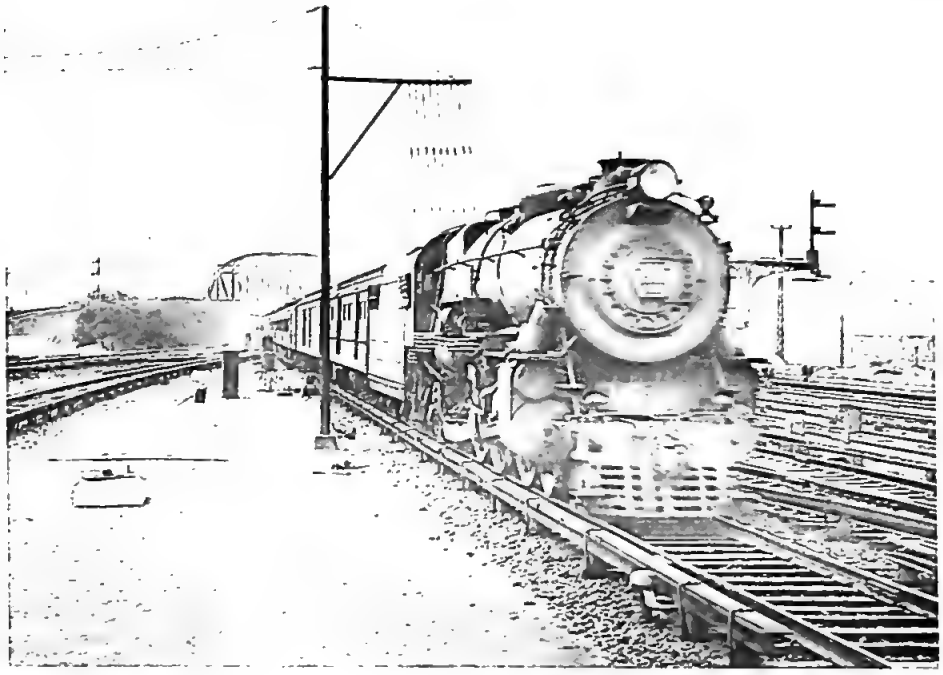
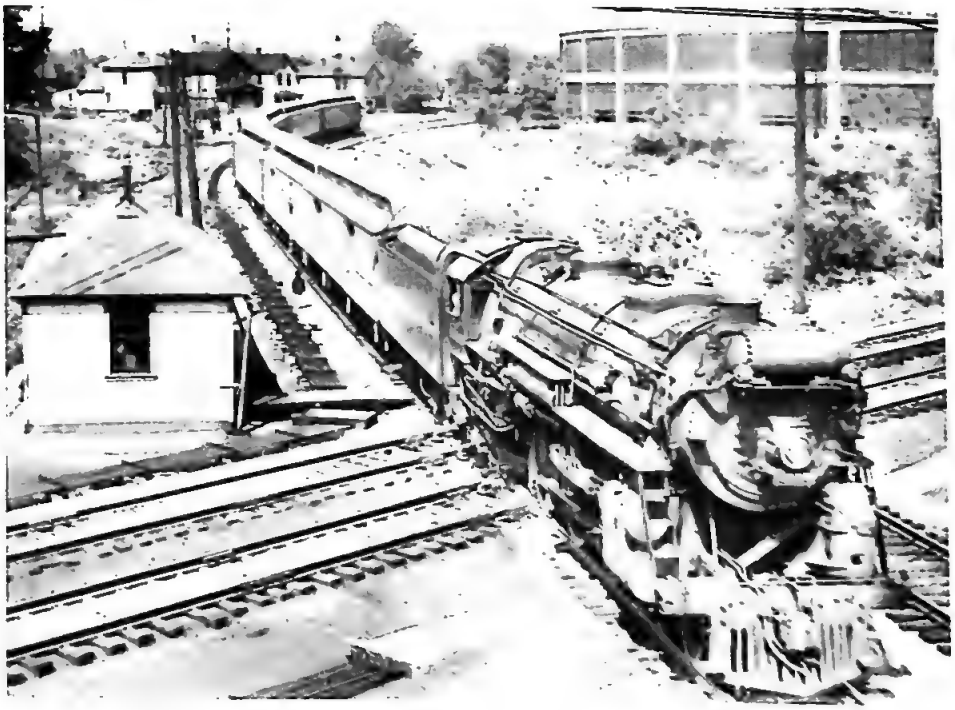


RAIL PHOTO SERVICE

H. COTTERELL JR. stood near the electrified third rail at Manhattan Transfer, N.J., as Pennsylvania K4s 5388 (above) arrived with the Steel King *in 1930, three years before completion of overhead electrification here would replace steam. STANWOOD K. BOLTON caught Burlington steam in its last gasp when he framed 2-10-4 6327 (left) on a coal train at Central City, Ill., in summer 1957. GLENN GRABILL JR. focused through a tower window in Columbus, Ohio, as NYC 4-6-2 4936 and the inbound* Cleveland Special *(below) crossed the PRR.* ■



1710
1216
"The Day"

Scott Snell

Five faces of the D&H

IMAGE, they say, is everything. In the case of Delaware & Hudson, the image is as varied and colorful as the history of the railroad itself. Is your perception of the D&H tied to, say, the English-built *Stourbridge Lion*, the first steam locomotive to run on rails in America back in 1829? Or is it a powerful image of modern steam such as H.D. "Mike" Runey's black-and-white photograph of a handsome D&H Alco-built Challenger aimed like a rocket sled on wheels at a bridge across the Susquehanna River ["The Pioneers," page 35, September 1990 T.I.]?

Whatever picture comes to mind, Delaware & Hudson has always drawn photographers to trackside, seemingly in numbers disproportionate to its size. What they've captured on film in the last 20 years or so can be seen as a recent history of the D&H, marked by five indistinct but recognizable eras starting in 1972 with the presidency of Bruce Sterzing.

The Delaware & Hudson from Sterzing to CP Rail

PAUL D. SCHNEIDER

SCOTT HARTLEY came face-to-Baldwin face with an icon of the Sterzing era—D&H RF16 "Shark" 1216—at Whitehall, N.Y., in April 1977. The Baldwin "Sharks" and D&H's famous Alco PA's followed Bruce Sterzing into retirement from the railroad.

The Sterzing Era, 1972-1977

WHEN C.B. "Bruce" Sterzing Jr. came aboard in 1972, D&H was at something of a crossroads. The railroad's fortunes in modern times were rooted in its mission as "The Bridge Line to New England and Canada," a slogan that reflected D&H's strength as a fast, direct route between eastern Canada and several railroad gateways in New England and the northeastern U.S. By 1972, though, most of D&H's American connections in the Northeast and New England were bankrupt, an ominous situation for a railroad that was dependent on other railroads for 65 percent of its revenue.

Sterzing promoted the image of the D&H as a small, attentive David in the shadow of Penn Central's large, indifferent Goliath. He started a program to spur employee-participation in the company and forged run-through traffic agreements with other railroads that allowed entire trains, often including motive power, to operate "through" to their destinations. By 1974, the red ink that had stained D&H's books three years before had been replaced with a million-dollar profit.

One of the key images associated with the Sterzing's era was Amtrak's *Adirondack*, a New York-Montreal passenger train that operated over D&H north of Albany, N.Y. Not just another Amtrak train, the *Adirondack* was equipped solely with D&H equipment, including four Alco PA's purchased from Santa Fe in 1967 by Sterzing's predecessor, Frederick C. "Buck" Dumaine. When Amtrak and New York State restored Albany-Montreal passenger service in 1974, Sterzing obtained state funding to refurbish D&H's passenger equipment, which included upgrading the PA's to "PA4's." Apparently not content with operating the last PA's in the U.S., Sterzing showed his rail enthusiast colors again when he acquired the last Baldwin "Sharknose" RF16 diesels from coal-hauler Monongahela Railway in 1974.

Post-Conrail, 1976-1984

IN the mid-1970's the United States Railway Association (USRA) began taking steps to merge five big Northeastern railroads—Penn Central, Erie Lackawanna, Jersey Central, Reading, and Lehigh Valley—into a federally subsidized railroad to be known as Consolidated Rail, or Conrail for short. If PC was Goliath, then Conrail was Godzilla, a railroad monster that would swallow D&H's southern and western connections and divert traffic to Conrail's own lines.

To ensure competition in the Northeast and forestall the chance of D&H drowning in a sea of Conrail blue, USRA granted the

D&H trackage rights over Conrail to Buffalo, N.Y., Newark, N.J., and Alexandria, Va. The main approaches to D&H's "bridge" would now consist of Norfolk & Western at Buffalo and Chessie System, RF&P, and Southern at Alexandria. Also included was access to the ex-Lehigh Valley yard at Oak Island in Newark, which kept alive the run-through Oak Island-Chicago intermodal trains previously operated by D&H with LV and EL. To operate its new routes, D&H got 44 modern EMD diesels from Lehigh Valley and Reading, as well as 20 new EMD GP39-2's, the largest infusion of EMD locomotives into D&H's mostly Alco and GE roster.

Despite the new routes and equipment, D&H went from a $3.6 million loss the year it expanded to a $12 million loss in 1977. The root of its problems lay in the fact that most of its new routes reached their destinations in a roundabout manner compared to the more direct routes used by Conrail.

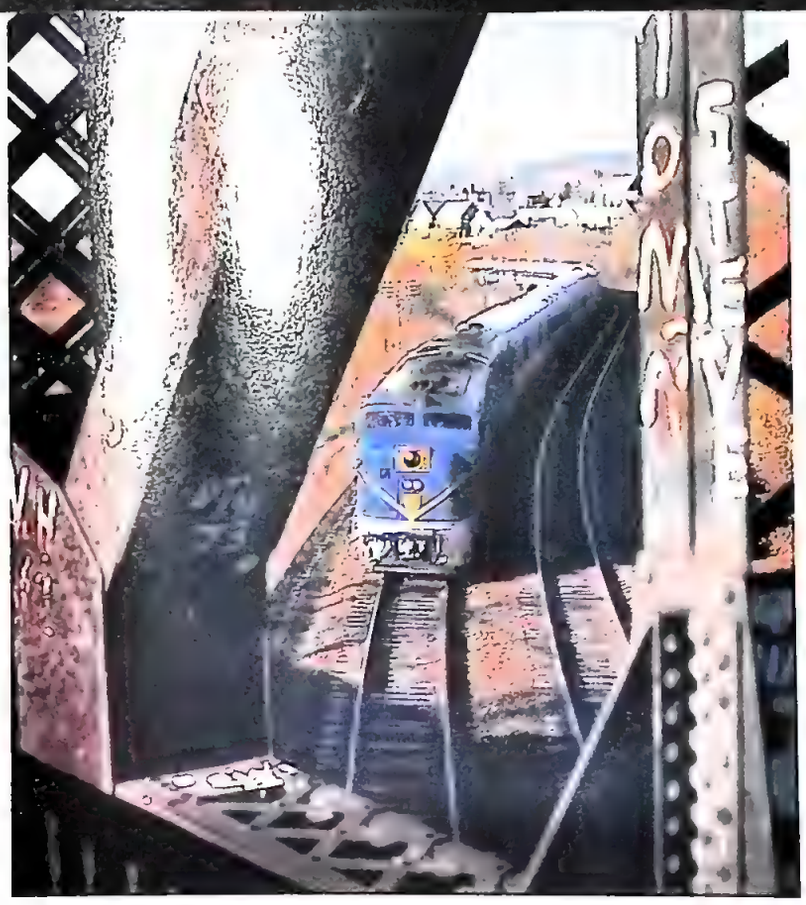
Even more troubling was D&H's relationship with USRA. On one hand, D&H was dependent upon the agency for a $28 million loan it needed to keep operating. The USRA, on the other hand, was custodial of Conrail, D&H's main competitor. But if D&H was unhappy about USRA, USRA was equally unhappy with the feisty Sterzing, a man strongly committed to competing with Conrail. Things came to a head in the summer of 1977 when D&H asked for $2 million of its USRA loan to forestall bankruptcy. The loan seemed to be hung up until Sterzing agreed privately on July 27 to resign. Coincidentally, the check arrived the next day. Sterzing formally resigned on August 1, 1977.

The "Sharks" followed Sterzing off the D&H, trailed in 1978 by 37 units (including the four venerated PA's) to Mexico. Amtrak's *Adirondack* traded its D&H equipment for Turboliners. D&H's predominant traffic pattern shifted from north-south to east-west, and East Binghamton became the railroad's heart of operations. Further changes came in 1980 when D&H purchased Conrail's ex-Lackawanna line between Binghamton and Scranton, Pa., and abandoned its own mountainous route between Ninevah, N.Y., and Scranton. Financial aid from the state of New York helped keep the railroad afloat. As always, D&H's theme song seemed to be Roy Orbison's "Only The Lonely". . . at least until Timothy Mellon stepped in.

The Guilford Years, 1984-1988

D&H PRESIDENT Dumaine wasn't exactly thrilled when his railroad (along with Erie Lackawanna) had come under Norfolk & Western's wing on July 1, 1968 as a condi-

RAIL ROAD
CROSSING



MIKE SCHAFER used the girders of an abandoned Ontario & Western bridge in Scranton, Pa., for this shot of a D&H fan trip behind two of its four Alco PA diesels during the Sterzing era in December 1974.

DEAN FREIMUND'S down-on view of a D&H GP39-2 at East Deerfield, Mass., in August 1986 depicts the color scheme of the unit's previous owner, Reading, 10 years after D&H inherited it from Conrail.

SCOTT SNELL'S shot of a former D&H U23B lettered for Maine Central in December 1985 at Brandt, Pa., shows how Guilford transferred some D&H assets (such as this unit) to GTI's other railroads.

tion of N&W's 1964 merger with Wabash and Nickel Plate. Dumaine favored an all-New England rail system principally composed of D&H, Boston & Maine, Maine Central, and Bangor & Aroostook. Ironically, his vision began to take shape in the early 1980's when entrepreneur Timothy Mellon purchased the Maine Central in 1981 and the Boston & Maine in 1983. The purchase of the D&H on January 6, 1984, for a mere half million dollars was a logical addition to Mellon's Guilford Transportation Industries.

The pain of losing D&H's shield to Guilford's stylized "G" seemed to be outweighed by the promise of a bright future for D&H and New England railroading in general. GTI's new "Freight Main Line" stretched 752 miles from Mattawamkeag, Maine, to Sunbury, Pa. Adding D&H's trackage rights, the new railroad could boast lucrative line-hauls of nearly 1000 miles.

But D&H failed to prosper under Guilford management. Although all three GTI railroads operated under the common system banner, they remained separate for accounting purposes. D&H's marginal performance apparently resulted in the need for more cash infusions from the parent, so many D&H assets, including rolling stock, were transferred to B&M and MEC ownership. Nor were the benefits of operating as a single rail entity readily apparent. Shippers were still faced with D&H's roundabout expansion routes, and deferred maintenance on all GTI lines resulted in lower train speeds and subsequently longer transit times. The situation became so hopeless on the Newark and Philadelphia routes that GTI essentially suspended service because of lack of traffic.

The D&H's problems under GTI seemed to be reflected in the often schizophrenic appearance of the trains themselves, where a multitude of liveries worn by D&H locomotives over the years mingled with those of B&M and MEC. Adding spice to this strange brew were numerous secondhand EMD's and GE's acquired by Guilford and slapped into service wearing the paint schemes of their former owners.

Guilford finally gave up on the D&H in 1988 after failing to gain the same work rules and pay concessions it had won on B&M and MEC. On June 20, 1988, with losses for the year already approaching $8 million, Guilford filed for bankruptcy protection for the D&H.

Under Susie-Q, 1988-1990

TWO days after the D&H bankruptcy, the ICC ordered Cooperstown (N.Y.)-based New York, Susquehanna & Western to provide service on D&H as designated operator. NYS&W, which operates a 550-mile system

JIM CONROY'S photograph of CP Rail diesels powering a D&H train across the Tunkhannock viaduct at Nicholson, Pa., in July 1990 may well foreshadow the future of D&H in the wake of its recent acquisition by the Canadian carrier.

January 1990 CP Rail was declared the winner after it submitted a $35 million bid. The catch was that the offer was contingent upon CP gaining trackage rights over Conrail between Harrisburg, Pa., and Hagerstown, Md., to connect with Norfolk Southern.

The next few months were like a complicated plot from TV's "L.A. Law." The Susquehanna concluded its operation of the Delaware & Hudson on February 28, 1990; DiCello made plans to shut down the railroad after CP and Conrail failed to come to an agreement over the Hagerstown gateway; four railroads (including NYS&W and Conrail) took over operations on D&H under yet *another* ICC emergency order; and Canadian National expressed an interest in the D&H, echoing CP's interest in new north-south traffic after the signing of the 1988 free-trade agreement between Canada and the U.S. In the midst of all the brouhaha D&H's decided to reactivate seven of its Alco diesels, the last of their breed in service on a Class 1 railroad. And if that didn't cheer D&H enthusiasts, seven of D&H's EMD's were rebuilt by Morrison Knudsen (the same firm that had rebuilt the PA's) and returned in the gray and blue "lightning stripe" scheme that had graced D&H diesels in earlier, happier times.

On May 18, 1990, Dicello accepted CP's second offer, a $25 million bid that reflected Conrail's refusal to grant CP trackage rights between Harrisburg and Hagerstown. While the ICC mulled over the offer, CP assumed responsibility for D&H as directed service operator. The clouds finally parted over the D&H on January 18, 1991, when CP's purchase of the railroad was approved by the ICC.

These days CP Rail "action red" diesels pepper D&H engine terminals along with leased and pooled locomotives, and CP Rail is marketed in the U.S. as a separate entity. Like Soo Line, CP's other American component, D&H still exists as a separate corporation, but from a marketing standpoint, it and Soo are simply components of the CP Rail system.

Will D&H eventually vanish into CP Rail? CP hasn't yet resolved that issue, but if its marketing strategy continues in the direction it is going, it will be difficult for D&H to maintain its identity. As these words are written in the summer of 1991, one of D&H's last Alco RS11's is being overhauled by CP in Canada, and it's easy to speculate that the unit will emerge wearing CP's red livery. Image may be everything, but in the words of D&H official John Parola on the eve of CP's acquisition, "It doesn't matter to me if the D&H keeps its identity or not, as long as we have a future." Happily for the Delaware & Hudson and those who treasure it, it does. ■

The tracks of Lazarus

FACES of Baldwins mixed with Mississippi ambience at Maben (large photo) and at night in the Columbus terminal (left) in 1976 created lasting impressions of the down-home Columbus & Greenville. Secondhand EMD SW1's helped out the Baldwins in the 1970's.

ONE of the more remarkable railroad stories of recent decades belongs to the Columbus & Greenville Railway. Born in the 1920's from an unwanted section of the Southern Railway, the C&G endured for a quarter century as a down-home Dixie short line that traipsed across the width of Mississippi. It was perhaps known best in "modern times" for its employment of vintage road-switcher diesels built by Baldwin Locomotive Works. As the railroad plant was consolidating, always-marginal C&G asked to be included in the upcoming merger of Mississippi's two dominant Class 1 systems, Illinois Central and Gulf, Mobile & Ohio. This was accomplished, as Illinois Central Gulf and including C&G, in 1972. But a group of men loyal to the old C&G felt it deserved better, and in 1975 they repurchased the 168-mile railroad. Like Lazarus, the Columbus & Greenville had risen from the dead. Today the C&G survives as a 242-mile property, having added some ex-IC branches. ICG kept the old C&G's only modern diesels, two SD28's, and the Baldwins were eventually retired, so today's C&G calls upon secondhand EMD Geeps and CF7's to lug its trains across the Magnolia State.

In March 1976 during my college years, some friends and I forsook the traditional spring break trip to Florida. Instead, we made a memorable journey to Mississippi to make acquaintance with the newly reborn C&G and its long-lived Baldwin diesels. (The acquaintance would grow to result in a C&G feature story in October 1982 TRAINS.) Today the Baldwins are gone, with only pioneer unit 601 remaining as a display item by the shops in Columbus, Miss., where it serves as a reminder of the period when the 600's made the tracks of Lazarus a bit more interesting. ■

Old Baldwins made the Columbus & Greenville worth a visit

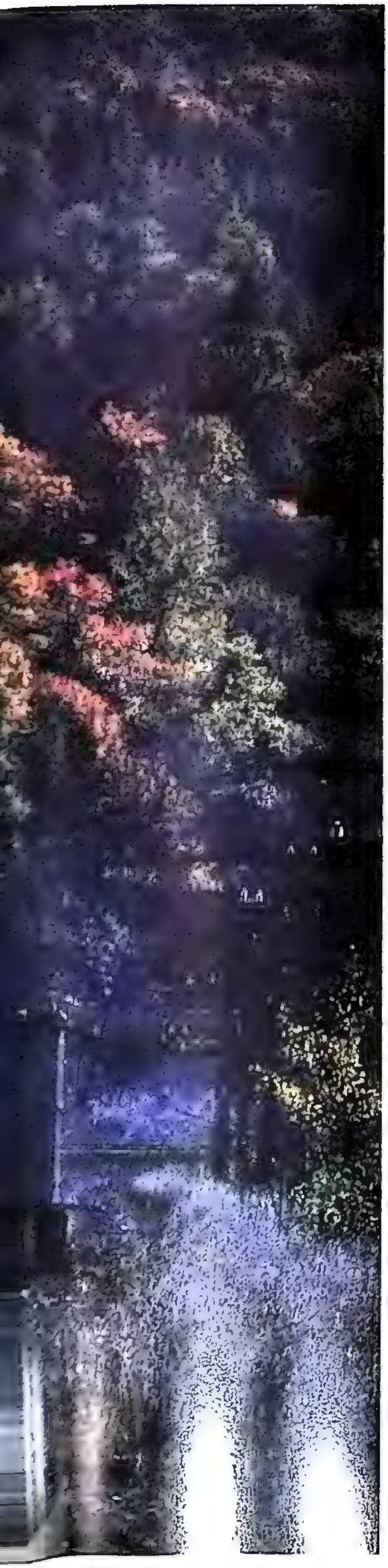
GARY W. DOLZALL

DON LIESENFELT employed a Vivitar 35-105mm zoom lens mounted on a Nikon EM camera to shoot this photo (on Kodacolor 100 color-negative film) of what he describes as the "very gritty condition" of a freight-car truck damaged in a wreck on CSX at Palm Beach Gardens, Fla., in February 1991.

DAVID M. SMITH accentuated the gritty texture of a discarded semaphore blade at Joliet, Ill., by moving in close with a 135mm lens on his Pentax K1000. This position-light signal arm (which moves) was replaced in February 1991 with a fixed color-light signal (which doesn't). Readers looking for an example of the upper-quadrant position-light signal system need look no further than page 12 of our May 1991 issue.

JOEL B. JENSEN made this wrecked Southern Pacific SD40 look even grittier when he shot it being examined by an SP shop employee dressed in clean white coveralls. Jensen used an autofocus Nikon 8008 camera, a 35-135 Nikkor zoom, and Kodak T-Max 400 film.

ARTHUR DIETZ caught two key elements of railroading—the flanged wheel and steel rail—with his shot of a gritty freight-car wheel dampened by rain at Corpus Christi, Texas, in April 1991. He made the photograph with a Pentax K1000 and Kodacolor 200 color negative film. ■



PICTURE SHOW

HOWARD ANDE put fall color to different uses in these two photos. An afternoon shower brings out highlights in the scene above on Boston & Maine October 14, 1989, as Guilford train EDRU (East Deerfield, Mass.-Rugby Yard, Maine), with four GP40-2's, rounds a curve at Millers Falls, Mass. Nearby at Middlefield, on Conrail's former Boston & Albany line, an eastbound Speno rail-grinding train (left) emits brakeshoe smoke, not rail-grinding debris or grind-wheel smoke, as it passes Milepost 129 on October 18, 1986.

2024

PAUL MEYER complemented the color in a trackside tree at Clifton, Ill., with the orange and brown of Illinois Central's City of Miami *as the streamliner headed south in October 1969. The dome coach is an ex-Missouri Pacific car.*

PICTURE SHOW

C. WILLIAM STREIT lucked out near Cheyenne, Wyo., on the Union Pacific early on a September 1956 evening as he was able to photograph the meet of an eastbound freight, behind passenger-unit E7's, and westbound 23, the Gold Coast.

PICTURE SHOW

J.W. SWANBERG put black-and-white film to good use with fall color when he shot this Southern Railway excursion on the former Tennessee Central near Ozone, Tenn., October 19, 1980. The 20-car consist, Tennessee Valley Railroad Museum's annual round trip from Chattanooga to Crossville, is being pulled backward by an Alco-trucked GP35, a GP38-2, and a GP38 east from Crossville toward the main line at Emory Gap, where ex-Texas & Pacific 2-10-4 No. 610 will take over.

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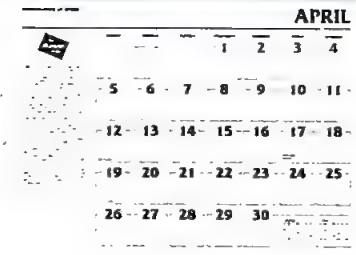

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PICTURE SHOW

BILL TAYLOR juxtaposed Western Maryland's latter-day Chessie System image behind cornstalks as a CSX ballast train headed west on the former Baltimore & Ohio main line at Homerville, Ohio, October 27, 1988.

M.A. HINSDALE contrasted WM's earlier red, white, and black colors against the autumn landscape at Sabillasville, Md., as consecutively numbered GP40-2's pulled the Union Bridge Turn east in 1982. ■

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C K!
N I C THE SHOT

ESSEX ·· MY R ·· VIEW MIRROR

When most of us look into the rear view mirror while we're driving we're usually checking our blind spot for traffic. But when rail photographer Randy Guenther of Appleton, Wis., passed this Burlington Northern freight train near Essex, Mont., in September 1989, he saw this intriguing photograph. Reflections of railroad subjects fascinate many railroad photographers, one reason why we contacted Randy for "Click!"

T.I.: What prompted you to try this kind of shot instead of simply getting out and taking a standard train shot?

Guenther: I was sitting there waiting for the train to move. I'd taken some pictures of trains through mirrors before so I thought I'd try this one, see how it turned out.

T.I.: What kind of equipment and film did you use?

Guenther: I used a Konica FT-1 with a Tamron 35-70 macro zoom lens. The macro means you can focus a lot closer than with a regular zoom lens. It helped in this case because I focused on the mirror itself. I used the camera's automatic exposure feature; all I do is set the film speed and the camera sets the shutter speed and aperature by itself.

The film was Kodak Gold 200 print film. It's a fast film [film that is more sensitive to light]; I like to use it on gloomy days. I can shoot it at a higher shutter speed, which eliminates blur caused by the camera shaking. On sunny days I like to use Ektar 125, which is slower and has finer grain.

T.I.: Have you always shot color print film?

Guenther: Yes. In fact, I've never tried slide film. It's cheaper to process slides, but prints from slides are 80 cents each, so basically the cost is about the same as shooting print film.

T.I.: What do you like about prints?

I like the fact that you can take a print negative and blow it up to 8 by 10 or whatever. I do a lot of other shooting besides my railroad photography so it works out pretty decent with print film.

T.I.: What other kind of shooting do you do?

Guenther: I shoot scenery pictures out West. And I work for a truck dealer in Green Bay (Wis.). I take pictures of the trucks and the dealer gives them to other people.

T.I.: Where do you go to get your photographs developed and printed?

Guenther: I get them printed at a local film place. It's a one-hour store; I bring 'em in and they're done an hour later. I look at them in the store and if the sky isn't the color I think it should be, I tell them to redo it. To me, a sky should be blue, not off-white. Especially if it's a nice dark sky.

T.I.: How do you feel about shooting in Montana?

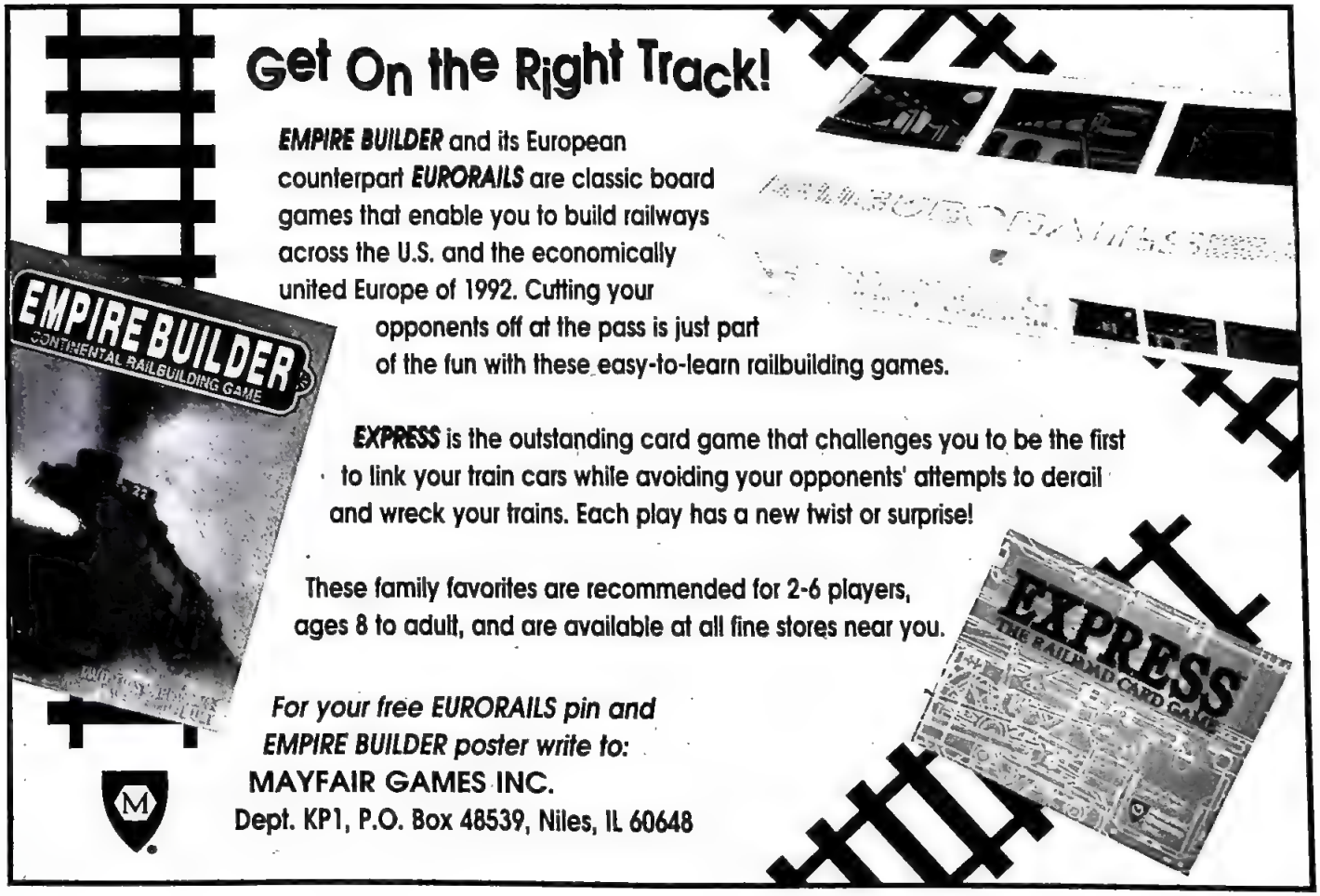
Guenther: I love it out there. Once a year I try to get out there. I like the BN; I was a fan of the Great Northern [a BN predecessor]. My wife and I go for a week; we stay at the Isaac Walton Inn right there in Essex and we go to Glacier National Park.

What we do is fly into Great Falls (Mont.), rent a car, and drive right straight up Interstate 15. Then we cut across on Highway 2 because you can get more action on BN along 2.

T.I.: How's the train activity on BN around Essex?

Guenther: BN is unreal, there are so many trains to shoot. And because it's all mountainous, the trains don't move as fast as you might think. Plus they usually have helpers, so you can chase them. To me, it's the greatest area for picture-taking because there's lots of open spots for good shots. ■

Each issue, TRAINS ILLUSTRATED editors will select one or more photos (depending on available space) from our files that represent different styles of railroad photography and contact the photographer(s) for questions and comments on how the shot was made. Because space is so limited, please do not send photos specifically for this column.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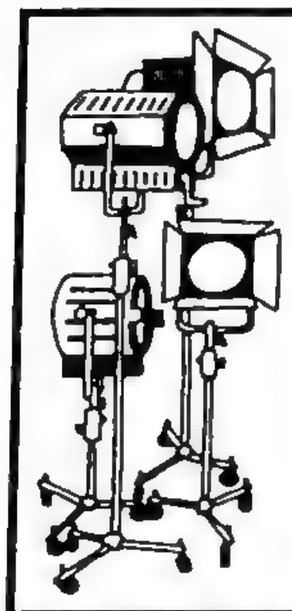

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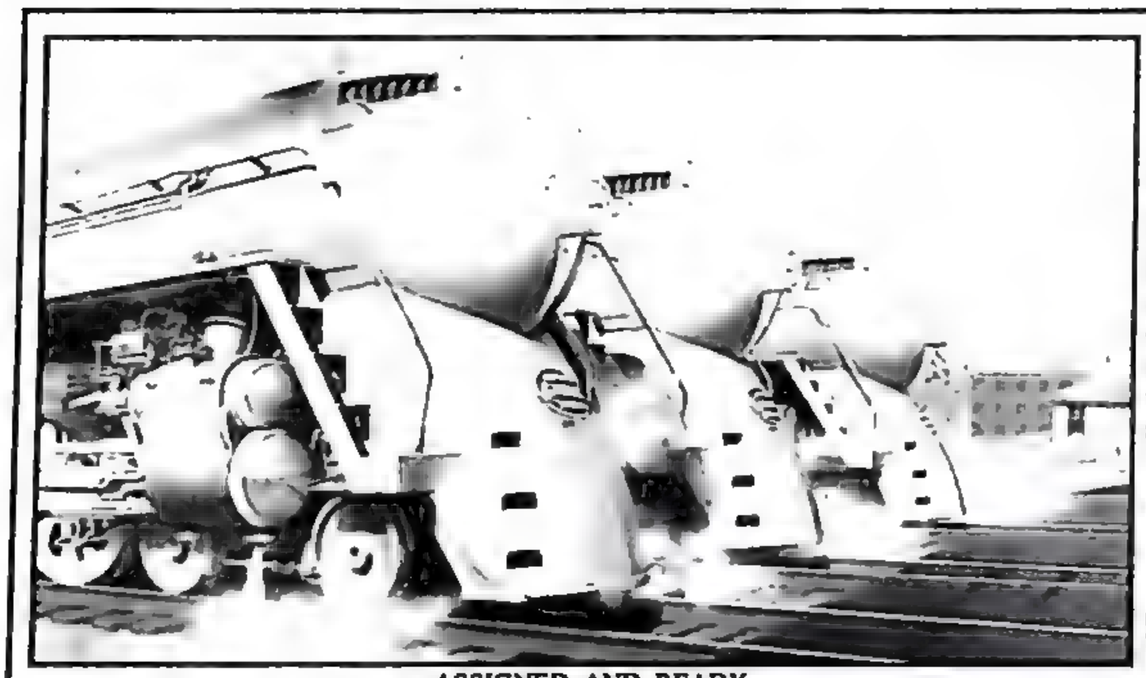

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Bryce Lee

Burlington, Ontario
Canada

□ *"Film by 5" did not purport to be an evaluation of film permanence; T.I. is not set up for that kind of detailed anaylsis. The purpose of the story was simply to offer rail photographers alternatives to Kodachrome in terms of palette, contrast, and other artistic qualities. As for the longevity of the E-6 process, we suggest a close look at this month's cover photo, which was shot on Ektachrome-X 17 years ago by Mike Schafer.—P.D.S.*

TI PROS AND CONS

Kevin P. Keefe's article on pioneer rail photographer Herb Sullivan in the Summer 1991 TRAINS ILLUSTRATED [pages 40-41] was most interesting and informative to me. I had often wondered about Herb's origins, his early life, and when he died.

A few comments: H.L. Kelso's first name was Harley. And, it wasn't the Santa Fe itself that named Sullivan's Curve in Herb's honor, but rather two Santa Fe employees.

Chard Walker

Hesperia, Calif.

I enjoyed the article on Herb Sullivan ["The Pioneers," pages 40-43, Summer 1991 T.I.] and the shots in "Picture Show" [pages 50-57]. However, I suspect that "Click! [pages 58-59] must have been someone's idea of an extremely bad joke. Incidentally, even Leica, which makes the very best 35mm photo optics in the world, acknowledges that zoom lenses do not perform quite as well as a fixed focal length lens at any given focal length.

Ronald C. Hill

Denver, Colo.

The cover of Summer 1991 T.I. "jumped out" like a bulls-eye on a dart board. White backgrounds with good graphics and a strong image beg to be looked at.

The opening photo of the Chicago & North Western conductor in "Through Your Eyes" [pages 44-48] was awesome. I could look at that shot for hours. The section was one powerful accolade for black-and-white photography.

Joel Jensen

Santa Barbara, Calif.

IS A PICTURE WORTH 1000 WORDS?

I would like to express my qualified agreement with Alan Oxley [pages 64-65, "Exposure Meter," Summer 1991 TRAINS ILLUSTRATED]. The "what camera/what film"

sag[illegible] getting [illegible]he level of nausea in a m[illegible]ne who [illegible]e implies a principal inter[illegible]n trains [illegible]not the means of obtaining [illegible]tograph[illegible]

[illegible]u are g[illegible] the balance totally wrong. The potential is there to get it right—modern train features, "Fallen Flags," and preserved lines.

Roger B. Pound
Wigston, Leicester,
England

"Picture Show," "Through Your Eyes," "Click!," and the photo essays are the high points of T.I. The graphics, paper, and reproduction are all top notch.

Articles concerning equipment, film, and techniques, however, are best left to photography magazines. They are designed to aid the photographer with tests and comparisons on all types of equipment and film. A photographer can draw his or her conclusions on their own and put the results to work in producing better images for publications such as T.I. Since the main purpose of your magazine is to be a gallery of the finest rail photogaphy both past and present, I feel these types of articles are inappropriate. A reader of, say, "National Geographic" does not find articles on the techniques of underwater photography, but just spectacular underwater photographs. The article "Film By 5" [pages 8-17] runs 10 pages and contains 20 images. This space could have been better utilized for another photo essay or an expanded "Picture Show" section.

I understand that it is impossible to please everyone, but looking at T.I. as a professional photographer, I feel there is room for improvement.

Scott R. Snell
Scotch Plains, N.J.

☐ *We consider T.I.'s technical articles as a kind of "rail photographer's digest" for readers who otherwise might not see the information they need to improve or better enjoy their rail photography hobby. In our surveys, incidentally, 91 percent of T.I. readers say they like features on photo tips and techniques.—P.D.S.*

CHECK THE PLUG

I have to dispute the accuracy of the photo caption on page 24 of Summer 1991 TRAINS ILLUSTRATED ["Leverman With a Lens," pages 24-29], of the old GM&O commuter train. By the November 1976 date of the photograph, the "Plug" was laying over at Glenn Yard between runs, since Brighton Park Yard had been taken over by Amtrak for its Turboliner maintenance base. Also, despite appearances, Illinois Central Gulf had succeeded GM&O as operator of the train.

Michael W. Blaszak
LaGrange, Ill.

MY KINGDOM FOR A HELICOPTER!

"Rails in the Columbia River Gorge" [pages 22-29, May 1991 TRAINS ILLUSTRATED] brought back pleasant memories of our visit to that part of your country. I remember early one morning watching the shunting of goods wagons on the west bank of the Columbia at Wenatchee, but being on the opposite bank I was not able to use my camera.

John D. Loney
Newton Abbot, Devon
England

COMPLIMENT ON CANON

Congratulations on the Canon camera ads that T.I. has been able to run. Although I'm a Nikon user, it's great to finally feel like the mainstream photo companies are recognizing one of the more sizable segments of pro-type equipment users.

Geoff Stunkard
Oxford, Pa. ■

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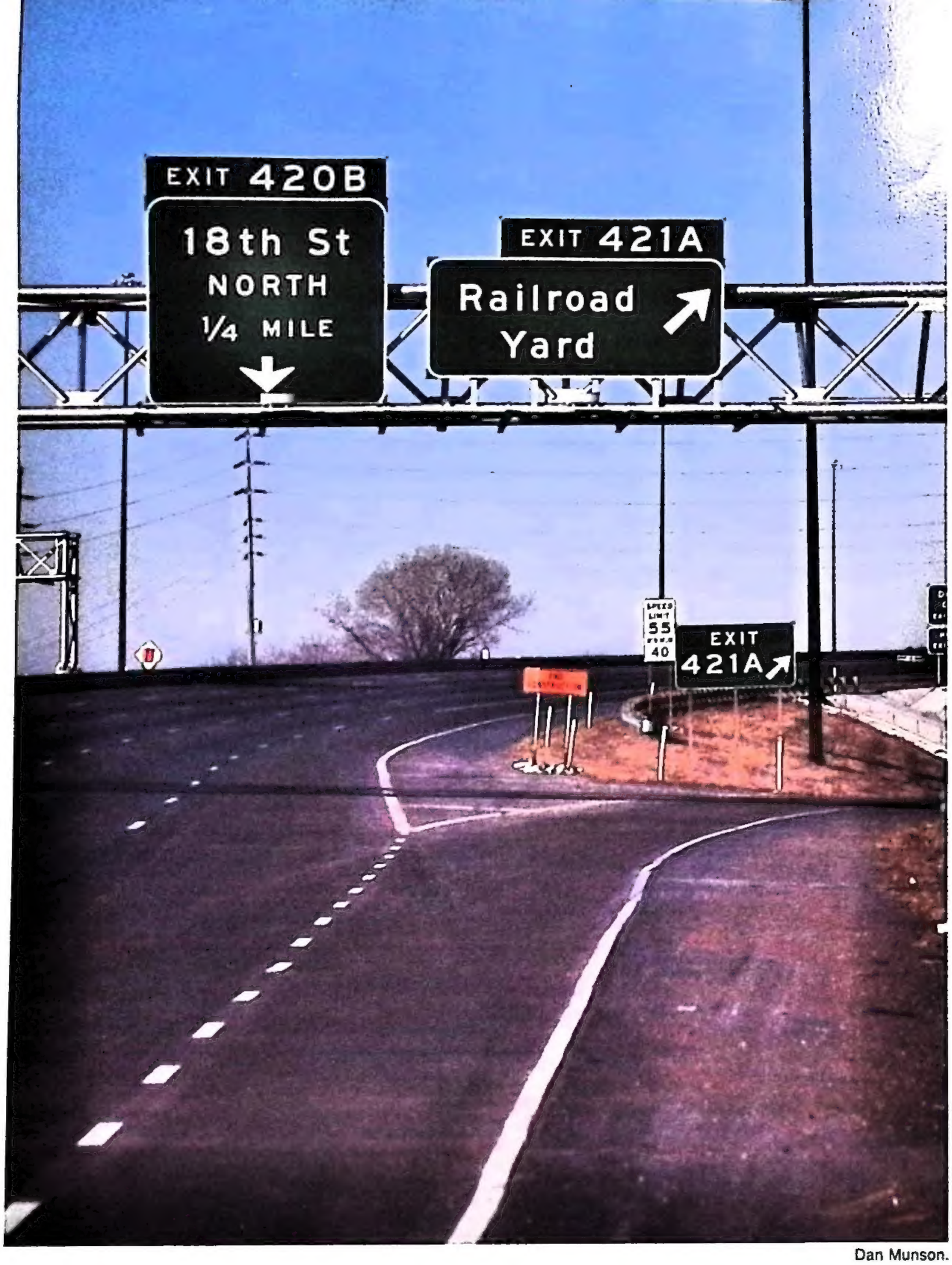

Dan Munson.

FINAL FRAME

AS FAR AS YOU CAN GO

Train-watchers and photographers generally have a finely honed sense of direction when it comes to locating good spots to see or shoot their favorite railroad subjects. "Just follow the tracks" is often more truth than cliche. In Kansas City, however, they make it easy for us. On Interstate 70 in Kansas City, Kans., at Exit 421A, you can't miss the turn if you're looking for Union Pacific's Armstrong Yard. That's the only place the exit ramp leads to—"as far as you can go," to bend a phrase in the song from Rodgers & Hammerstein's musical, "Oklahoma." Trouble is, since the Missouri Pacific merger in 1982, Armstrong isn't what it used to be. Locomotive servicing and many of Armstrong's other functions have been moved by UP to the former MoPac Neff Yard in K.C., Mo. Now, if they only had such clear and forthright highway directions for such places as Neff, or Emigrant Gap on SP in Donner Pass, Calif., or even Soo Line's Muskego Yard right here in Milwaukee. But for highway signs, this is probably as far as they, too, can go.—J. D. I.

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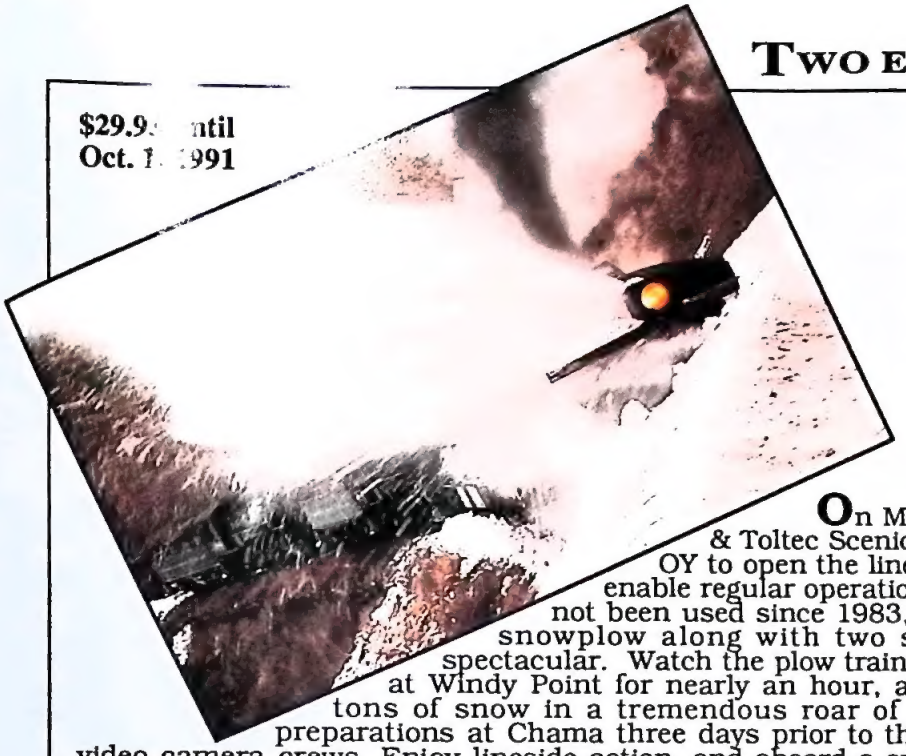

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